ARTISTS' FUND SOCIETY

OF

PHILADELPHIA.

CATALOGUE

OF

THE SECOND ANNUAL EXHIBITION.

1836.

"Nothing can be better planned than the regulations and laws by which our Royal Academy is governed; *these laws being proposed and framed by the artists themselves, without any other interference*, must be for the interest of the Arts."—BARRY.

PHILADELPHIA:

C. SHERMAN & CO., PRINTERS.

NOTICE TO ARTISTS, &c.

THE following Rules for the regulation of the Annual Exhibitions of the ARTISTS' FUND SOCIETY, are published for the information of the Exhibiters:

1. The Exhibitions will open to the public on or about the 20th of April of every year, and will continue open from *eight to nine weeks.*

2. No works will be received which have been exhibited by this Society.

3. Paintings, drawings, and designs; statues, busts, and models; architectural designs, and models of buildings, and engravings will alone be received.

4. No painting, drawing, or engraving, will be admitted unless *suitably framed.*

5. The title of each picture, or other work of art, suitable to be inserted in the catalogue; the name of the artist in full; *his address;* the name of the possessor; if FOR SALE, the price; where to be returned after the exhibition; and any other necessary information respecting it, must be labelled on some part of the work, and a *duplicate copy of this label* directed to the Secretary of the Society.

6. All specimens of art will be returned as directed, after the Exhibition has closed.

7. A commission of *five per cent.*, to go into the General Fund, will be charged on all sales, unless they be effected upon the works of professional artists for their own benefit; but no artist will be charged a commission on the sale of his own productions.

8. All reasonable charges of transportation, re-transportation, and porterage, will be borne by the Society, unless the works be sold.

At a meeting of the Artists' Fund Society, of Philadelphia, held on the 26th of December, 1835, Messrs. Joshua Shaw, Thomas B. Ashton, and John Neagle, a committee appointed at a preceding meeting for the purpose of drafting an Address, reported the following, which was unanimously adopted and ordered to be published.

ADDRESS

OF THE ARTISTS' FUND SOCIETY OF PHILADELPHIA, TO THE PUBLIC.

Fellow-citizens,—In the prosecution of every original design or novel enterprise, it is the dictate, alike of honesty and policy, to explain to the public the purposes they are desired to promote.

Without meaning to cast reproach upon a system, which has thus far prevailed in regard to our profession, we avow the belief that it has retarded the advancement of the arts in our country, and has, unhappily for the improvement of public taste, been too long acquiesced in by the great body of artists and the public. Animated by the spirit which characterises the age in which we live, we have innovated upon what we deem evil usages; and applying to ourselves the vital principle of republicanism, we have renounced foreign control that we may substitute for it that domestic government which is derived from the governed, and which alone will enable us to provide for our wants and promote the cultivation of the arts according to the judgment we have formed from ample observation and experience.

Our academies of arts have, for a long period, been under the control of fellow-citizens, principally alien to the profession; and it is this system which we think should be rendered inoperative, as it respects ourselves.

If those gentlemen have failed, as we believe they have, in their efforts to establish a real "ACADEMY," agreeably to what we suppose was the praiseworthy intention of their charter, the failure we would rather ascribe to the inherent defects of their system, than to any want of zeal or of liberality on the part of those entrusted with its management or direction. With a due sense, then, of all the benefits which may have flowed from their efforts, and not ungrateful for those, which, although not realized, have been intended, it is our fixed purpose to leave no honourable means untried, to emancipate ourselves and our art from a dependence and thraldom which we deem fatal to the best interests, alike of the profession and of its members. We, therefore, as an association, unfold our views and expectations to the discernment and liberality of a public, who have already bestowed an emphatic sanction upon the first developement of our design, and encouraged our infant efforts by their approving smile.

The end the Artists' Fund Society has in view is stated in the following passages of the Charter of incorporation, granted to the Society, and approved by the Governor of the State of Pennsylvania, on the 29th day of April, 1835—to wit:—

"Whereas, a number of Artists of the city of Philadelphia, anxious to promote the welfare and happiness of themselves and their professional brethren, by combining to create a fund for their mutual advancement and relief;—And whereas, in the United States of America there is no institution or fund, to which an Artist, however eminent, could with propriety apply for aid in the hour of sickness or adversity, or from which his widow or orphans can either claim or expect relief;—Therefore, to secure these objects and other incidental and laudable purposes, the undersigned, citizens of the United States, and of the Commonwealth of Pennsylvania, agree to associate themselves under the following articles and conditions."

* * * * * * * *

"The essential objects of this Society shall be the relief of such Artists, or their families, as may be entitled to pecuniary assistance; and such modes of promoting the cultivation of skill, the diffusion of taste, and the encouragement of living professional talent, in the Arts of *Painting*, *Sculpture*, *Architecture*, *and Engraving*, as may best conduce to the primary purpose of benevolence."

Scarcely had this Society been organized, ere their first exhibition was opened to the public, and it was signally encouraged, while the energy that had been so early manifested in the enterprise, met with distinguished approbation.

Though unambitious in their offerings, the Artists found encouragement and encitement in a generous public sentiment.

Already they feel the gladdening influence of the patronage and approval of the discriminating and the liberal—already they experience, by the increased sale and the improvement of their works, the efficacy of unchecked thought and unrestrained action; and they cannot but hope, that by taking their academical concerns exclusively under their own control, their profession will become as independent and judicious in its management, as it is exalted in its conceptions and chastening in its influences.

If Divines control their Theological Colleges and Associations,—Lawyers their Courts and Societies of Jurisprudence,—Merchants their Exchange,—Physicians their Schools of Medicine and Medical Societies,—Musicians their Academies of Music and their fund, why should not the Artists enjoy a similar right? Why should they be excluded from, or admitted through favour, according to the will or caprice of others to the direction of Academies which they adorn by their professional labours, while those Academies are sustained, principally, by the revenue derived from those labours?

Even confining the question to one of the many aspects in which it is necessary to consider it, who, we would ask, can be so well qualified to direct their affairs as those whose days are devoted to the practice of the Arts of Design, and whose lives are passed in the toil and study essential to their prosperity and advancement?

The experiment of committing the government of such institutions to gentlemen distinguished for their rank in polite society, or their attainments in literature or science, on account of the benefits supposed to be conferred by their influence in the circles of fashion, has been often and fairly tried, and it has as certainly failed to institute and maintain a School of Art creditable to any country.

All such foreign control over an Academy of Design, by a non-professional oligarchy, is essentially unfavourable to the independence of thought

and feeling so necessary to the character of the true Artist, and it unavoidably depresses the standard by which an Institution for instruction in the Arts should be formed. Uneasy and restive, as it is asserted, the profession have been, under such trammels, while their body was but small and feeble, they cannot now be expected, willingly, to work in a galling yoke and harness, when their brethren have become sufficiently numerous to form an association competent to the management of their own affairs. The high-minded Artist believes that his labours may now be directed to better and more useful ends, than that of supporting the consequence of strangers in authority over him, while he is denied a full participation even of the disposition of the funds derived from the production of his own toil. What generous mind would require an Architect, aspiring to eminence and usefulness in his art, to become the hod-carrier to those he deems ignorant of its rudiments, when such servile labour, without effecting any useful purpose, would serve merely to uphold pretensions on the part of others to the consideration and importance founded on the triumphs of his skill?

The Artists have been meek and retiring; their unobtrusive profession has not aspired to monopoly or privilege of any kind which might bear injuriously upon the interests of their fellow-citizens, nor have they inculcated assumption or prerogative dangerous to the country. Let, then, their efforts be free from the obstructions of extrinsic interference; and let them be allowed to keep pace with the spirit of the age, which is the age of improvement. Let the Fine Arts, which afford such elevated and refined enjoyment, be allowed to expand and improve, and be fostered in the same spirit as are the Mechanical Arts, which conduce to our comforts, and of whose surprising advancement our country presents on all sides such striking and splendid evidences. And while our Canals and Railways are rapidly extending over the land, let not the Fine Arts be neglected. Our countrymen are not too poor to encourage them. Thousands embark in the wildest schemes of speculation, and millions are expended in their prosecution; dancers, mountebanks, and jugglers flourish; foreign actors crowd upon us—they are welcomed, caressed, applauded, and they turn from us honoured and enriched. Let, then, our citizens bestow their attention upon the work begun by us at home: let them aid the Arts, which have always tested a nation's greatness—those Arts which, by improving the forms, execution, and finish of manufactures, enhance their value, and increase the commercial wealth of a country—those Arts which have sustained Italy by the high and attractive interest they present to foreigners, and which have immortalized her name—those Arts which, without fanning the flame of political disquietude, exert a moral and religious influence over the mind, elevate the character of the people, and by their pictorial commemoration of national events inculcate or confirm that love of country which is the safeguard of our liberties. Let, then, our citizens, who delight to surround themselves with evidences of genius, co-operate with the Artists in their design of self-government. But how shall this be done? It is evident, that before a permanent School of Art can be established—such an Institution as the Artists' Fund Society have in prospect, with its models of Sculpture and Architecture, its Paintings, Designs, Library, and Exhibitions, there must necessarily be a place for the security and preservation of such acquisitions, with suitable apartments, under the exclusive control of Artists, as a shelter for themselves, and accommoda-

tions for rising talent. A permanent building is the great desideratum. To secure the latter, which is our present great object, it is proposed by the Society, to solicit donations to their fund. A committee will be appointed for this purpose, who will wait upon our fellow-citizens for their contributions. A suitable return will be made to contributors, by the privileges to which they and their families will be entitled. Should the aid thus obtained be at first inadequate to carry our purposes into immediate operation, the amount received will be safely invested at interest, in trust. The Society will, in the meantime, labour for their exhibitions, and from the profits of the same, increase the revenue in furtherance of their plan; but, when the fund in hand will warrant the undertaking, they will request that a general meeting be called of the subscribers, who will appoint a committee of conference from their number to assist the Society in their financial matters, and to aid in selecting a site for the building contemplated. Deeming it a duty incumbent on them, the Society will from time to time report to the public, the progress, and finally the result of their labours.

The liberal and the affluent, considering the honour of the Arts and of our city, may thus be induced to make generous bequests for the fulfilments of the charter; thus a public taste may be promoted, while the Artists, cheered on in their enterprise, may enlarge their sphere of action, and be enabled to extend to their posterity the happy influence of this benevolent work.

The Society at present labour under great disadvantages. Their temporary rooms are not even fitted for a favourable exhibition. Apartments for the display of paintings and designs should afford a light from the roof, as by a skylight, so constructed, that every work of art would receive an equal degree of illumination. Such apartment without great cost, might be situated over stores in the ordinary places of business.

It may not be improper here, to state that the subscription for building was suggested by a distinguished fellow-citizen, who urged upon the Society, the propriety of securing, by public aid, a resting place and a home. After having paid over his liberal donation in money, and without the least expectation of a return, this gentleman voluntarily offered *Two Hundred Dollars*, in addition to his former gift, for this purpose. Other friends of the Arts, (whose names will be recorded in the proper place) induced to emulate his example, stepped forward and gave their hearty approval to the cause, in the form of voluntary subscriptions, to the amount collectively of nearly one thousand dollars. A highly respectable citizen of intellect and feeling, (who has modestly requested that his name may not be publicly announced at present with a view of inducing others to do likewise,) generously offered the payment of *one thousand dollars* on the condition, that the Society would collect *three thousand* throughout the city and liberties of Philadelphia, including what had already been obtained by donation and otherwise.

The society after having paid heavy expenses incurred by their first and only exhibition which ended on the 17th of June, 1835, closed their labours for the season with a profit beyond their expectation. Out of an exhibition, imperfect as it was, from being a hasty effort, the Artists were encouraged to renewed exertions by the exhilirating fact, that they sold a greater number of pictures in the brief opportunity of an exhibition of eight weeks, than they had disposed of from the walls of other Academies and exhibitions together, during the last ten years! The reason of this is

obvious. The artist now, without foreign interference, comes in immediate contact with his real friends, those who admire his efforts, and afford a substantial proof of their admiration.

Thus far have we advanced, without the least solicitation for pecuniary aid on the part of the Society. All has been *spontaneous* with the generous friends of the art.

The Society's next exhibition will open to the public about the middle of April of the present year, and it is intended that this and other succeeding offerings will be more interesting and worthy of public support.

In the assurance that our aim is to advance the honour of the country, by exerting our humble but best efforts, to place the American school of Art upon its proper foundation, while we contribute to the comfort of the indigent Artist, or his widow or orphans, and to the fame of active and laborious brethren, we hope to deserve the countenance and support of the public. Should we be so fortunate as to retain this favour, we shall suffer no impediment to retard, and no hostility to divert us from the course which our duty to ourselves and our country commands us to pursue.

The Society cannot close this address, extended as it is beyond the limits intended, without returning their warmest thanks to the friends and patrons who have aided the enterprise, and of expressing the entire confidence, which they feel, in their ability to preside over and manage their own affairs.

The following privileges will be conferred on subscribers to the fund, viz:

Those who may contribute *fifty-dollars*, or more, at one payment, shall be denominated *Donors*, and will be entitled to free admission to the exhibitions, with his or her immediate family for life. An unmarried Donor, if a gentleman, shall be at liberty to invite one and the same lady to accompany him as often as he may think proper to visit the exhibitions; —if the Donor be an unmarried lady, she may invite a gentleman in like manner.

Those who contribute *twenty-five dollars*, at one payment, will be denominated *life-subscribers*, and they shall be entitled to free admission to the Exhibitions for life.

JOHN NEAGLE, President.

ARTISTS' FUND SOCIETY OF PHILADELPHIA.

INSTITUTED AND CHARTERED 1835.

OFFICERS.

JOHN NEAGLE, PRESIDENT.
THOMAS BIRCH, VICE-PRESIDENT.
THOMAS B. ASHTON, SECRETARY.
DAVID EDWIN, TREASURER.

COUNCIL.

JOSHUA SHAW,
THOMAS U. WALTER,
BASS OTIS,
MANUEL J. DE FRANCA.
JOSEPH B. ORD.

CATALOGUE

OF

THE SECOND ANNUAL EXHIBITION

OF THE

ARTISTS' FUND SOCIETY

OF

PHILADELPHIA.

*** Purchasers will please apply to the Keeper.

☞ *The Numbers begin at the S. W. corner of the front Room.*

NO.	SUBJECTS.	POSSESSORS.	PAINTERS, &c.
1.	Portraits of two Children, playing with a dog, - - - -		G. Riboni.
2.	Blanche of Devon, -	For sale,	Henry Warren.

"Now wound the path its dizzy ledge
Around a precipice's edge,
When, lo! a wasted female form,
Blighted by wrath of sun and storm,
In tatter'd weeds and wild array
Stood on a cliff beside the way,
And glancing round her restless eye
Upon the woods, the rock, the sky,
Seem'd naught to mark, yet all to spy;
Her brow was wreathed with gaudy broom
With gestures wild she waved a plume
Of feathers which the eagles fling
To crag and cliff from dusky wing,
Such spoils her desperate step had sought,
Where scarce was footing for the goat,
The Tartan plaid she first descried
And shriek'd till all the rocks replied."

Lady of the Lake.

3.	Portrait of a Lady, - - - -		M. S. Parker.
4.	Portrait of a Lady, - - - -		Jos. Kyle.
5.	Portrait of a Lady, - - - -		Mrs. W. H. Darley.
6.	The Sentinel, - -	For sale,	Robt. Street.
7.	Nahant Beach, with a summer shower, - -	For sale,	Thos. Doughty.
8.	Sea piece, - -	For sale,	Thos. Birch.
9.	Portrait of Mrs. Wood, as "Amina, in the opera La Sonnambula," - -	Dr. Jos. Togno,	Jno. Neagle.
10.	Landscape, with the story of the Flight into Egypt,	For sale,	Thos. B. Ashton.
11.	Miranda, The Tempest,	E. L. Carey,	Thos. Sully.
12.	Sunset in the Alps, a composition, - -	For sale,	Thos. Doughty.

NO.	SUBJECTS.	POSSESSORS.	PAINTERS, &c.
13.	Sea piece—Morning during a heavy storm, -	For sale,	Joshua Shaw.

"But lo! at last from tenfold darkness born,
Forth issues o'er the wave the weeping morn:
Hail, sacred vision! who, on orient wings,
The cheering dawn of light propitious brings;
All nature smiling hailed the vivid ray
That gave her beauties to returning day,
All but our ship! which, groaning o'er the tide,
No kind relief, no gleam of hope descried;
Far now in front her trembling inmates see
The hills of Greece emerging on the lee."

14.	Portrait of a Gentleman, -	S. Colwell, Pittsburg,	M. J. de França.
15.	Portrait of a Gentleman, -	Mrs. Israel,	Bass Otis.
16.	Hylas and the Water Nymphs, - - - - -		Danl. Dickenson.

"Hylas, a son of *Theodamus*, king of *Mysia*, was stolen away by Hercules and carried on board the ship Argo to Colchis; on the Asiatic coast the Argonauts landed to take a supply of fresh water, and Hylas followed the example of his companions, went to the fountain with a pitcher, and the nymphs of the river, enamoured of the beautiful Hylas, carried him away."

17.	Portrait of a Gentleman, - - - -		W. F. Jones.
18.	Portrait of a Boy, - - - -		J. Williams.
19.	Portrait of a Gentleman, -	J. Stewart,	J. A. Vanschoick.
20.	Portrait of a Lady, -	J. McMullin,	J. B. Ord.
21.	Adam and Eve, varied from the original by Hersant,	For sale,	Shaw and De França.

"A Roman sculpture, represents a boy
Of beauteous symmetry, pierc'd by a thorn.
The Sculptor's name is buried in oblivion,
But the work lives, and to the world is given
In many a lovely specimen of art
Remodel'd in the Painter's teeming brain.
All France has worshipp'd it on canvass drawn,
With a fair figure by the young boy's side.
But now it furnishes a higher aim:
In the boy's figure Adam's is portrayed,
And Eve is introduced bearing the thorn,
Which, rankling in the flesh, is made the type
Of deadly Sin and its sad consequence."

22.	Landscape, Old Mill at the mouth of the Wissahickon, - -	For sale,	W. T. R. Smith.
23.	Sea piece, - -	For sale,	G. Bonfield.
24.	Water colour drawing, a scene in Switzerland, -	J. Frost,	——— Gardelle.
25.	A Portrait of Washington in miniature, copy, -	For sale,	Miss Bishop.
26.	Landscape, after Munn, -	J. L. Baker,	A. Isaacs, amateur.
27.	Sea piece—Light-house, -	For sale,	G. L. Brown.
28.	Sun rise—River scene, -	For sale,	T. Birch.
29.	Portrait of a Gentleman, -	N. Nutting,	M. S. Parker.
30.	Portrait of a Gentleman, -	N. Fellows,	M. S. Parker.
31.	Portrait of a Gentleman, -	A. S. Van Pelt,	M. S. Parker.
32.	Arch Bishop Williams, -	J. Dickenson,	Unknown.
33.	Gipsy Mother, after Wilkie, - - -		M. S. Parker.

MINIATURES.

34.	Portrait of the Rev. J. Breckinridge, - - - - -		J. Sartain.
35.	Portrait of a Gentleman, - - - -		C. M. Valentine.
36.	Portrait of a Gentleman, - - - -		M. S. Parker.
37.	Portrait of a Gentleman, - - - -		Miss Bishop.
38.	Portrait of a Gentleman, - - - -		C. M. Valentine.

NO.	SUBJECTS.	POSSESSORS.	PAINTERS, &c.
39.	Portrait of a Gentleman, -	J. W. Williams,	D. Dickenson.
40.	Adoration, - -	- - -	D. Dickenson.
41.	Portrait of a Gentleman, -	Mr. Phipps,	D. Dickenson.
42.	Portrait of a Lady, -	- - -	D. Dickenson.
43.	Portrait of a Gentleman, -	Mr. Stille,	D. Dickenson.
44.	Portrait of the Rev. Albert Barnes, - -	- - -	Jno. R. Smith.
45.	Study of a Group of Trees, after nature, - -	- - -	W. T. R. Smith.
46.	Study of a Family Group, for a large picture, -	- - -	Jno. Neagle.
47.	Portrait of a Lady, -	- - -	Mrs. A. C. Staughton.
48.	Portrait of the Rev. A. D. Gillet, - - -	- - -	Mrs. A. C. Staughton.
49.	Portrait of a Gentleman, -	- - -	Mrs. A. C. Staughton.
50.	Head of a Child, - -	- - -	Mrs. A. C. Staughton.
51.	Portrait of a Lady, -	- - -	Mrs. A. C. Staughton.
52.	Portrait of a Lady, -	- - -	Mrs. A. C. Staughton.
53.	Portrait of a Gentleman, -	- - -	Mrs. A. C. Staughton.
54.	Portrait of an Artist, -	- - -	M. S. Parker
55.	Portrait of a Lady, -	- - -	W. Warner
56.	Portrait of a Gentleman, -	- - -	J. Sartain.
57.	Portrait of a Gentleman, -	- - -	H. Bridport.
58.	Portrait of a Lady, after Otis, - - -	- - -	W. Warner.
59.	Portrait of a Lady,	- - -	Hoppner Meyer.
60.	Portrait of a Lady, after Sully, - -	- - - - -	Jno. Sartain.
61.	Portrait of a Gentleman,	- - -	Jno. R. Smith.
62.	A Sketch in oil, -	- - -	Dan'l. Dickenson

PAINTINGS IN OIL.

63.	Portrait of a Gentleman,	J. McMullin,	J. B. Ord.
64.	Portrait of an Artist,	J. Sartain,	Jos. Kyle.
65.	Portrait of an Artist,	S. Spence,	Jos. Kyle.
66.	Portrait of a Gentleman,	- - -	Jos. Kyle.
67.	Portrait of Dr. Norris,	- - -	G. P. Merill.
68.	The Sisters, - -	Rev. Mr. Potts,	—— Dubois.
69.	Portrait of a Gentleman,	- - -	J. B. Ord.
70,	Fruit piece, - -	Mrs. A. C. Staughton,	James Peale.
71.	Landscape, Derwentwater, Cumberland, - -	For sale,	Joshua Shaw.
72.	Winter scene, - .	For sale,	T. B. Ashton.
73.	Portrait of Jno. Hudson, Prof. of Gymnastics,	- - -	A. B. Rockey.
74.	Portrait of a Lady,	- - -	R. J. Curtis.
75.	Portrait of a Gentleman,	J. Williams,	J. Williams.
76.	The Artist's Son, -	- - -	G. W. Connaroe.
77.	Girl and Rabbit, -	T. C. Rockhill,	M. J. De França.
78.	Landscape, - -	For sale,	H. Warren.
79.	Portrait of a Child playing with a Dog, - -	Edmund Pryor,	R. Street.
80.	Portrait of the Rev. John Chambers, - -	Rev. John Chambers.	Bass Otis.
81.	Portrait of a Lady,	- . -	E. G. Leutze.
82.	Portrait of a Lady,	- - -	Bass Otis.
83.	Landscape, view on the Schuylkill, - .	For sale,	H. Warren.

NO.	SUBJECTS.	POSSESSORS.	PAINTERS, &c.
84.	Landscape, a copy,	For sale,	G. Grunewald,
85.	Portrait of a Lady,	J. McMullin,	J. B. Ord.
86.	Vegetables, - -	For sale,	Jas. Peale.
87.	Portrait of J. R. Smith,	J. R. Smith,	M. S. Parker.
88.	Fruit piece, Grapes,	For sale,	Miss M. A. Peale.
89.	Fruit piece, Peaches,	For sale,	Miss M. A. Peale.
90.	Abraham dismissing Hagar, - - -	For sale,	Jos. Kyle.
91.	Moonlight, - -	For sale,	T. B. Ashton.
92.	Portrait of a Gentleman,	- - -	W. F. Jones.
93.	Portrait of J. Roberts, Jr. late Actuary of the Life Insurance Company,	- . -	M. J. De França.
94.	Landscape, - -	For sale,	T. Birch.
95.	View on the Delaware,	For sale,	W. T. R. Smith.
96.	Landscape, - -	For sale,	T. B. Ashton.
97.	Fruit piece, - -	For sale,	Miss M. A. Peale.
98.	Portrait of the Rev. Sam'l. Miller, D. D. Professor of Eccl. Hist. and Church Government in the Theo. Sem., Princeton, N. J.	- - -	J. Sartain.
99.	Distant view of Snowdon, North Wales, -	For sale,	J. Shaw.
100.	Landscape, a copy,	For sale,	G. Grunewald.

BACK ROOM.

101.	Portrait of a Boy and Dog,	——McMain,	Bass Otis.
102.	Landscape, View of the Upper Ferry Bridge,	For sale,	H. Warren.
103.	Landscape, - -	Thos. J. Natt,	T. B. Ashton.
104.	Landscape, - -	- - -	T. Birch.
105.	Cupid, varied from Carraci,	For sale,	M. J. De França.
106.	Portrait of a Gentleman,	- - -	Miss Bishop.
107.	Portrait of the Rev. John Ludlow, D. D. Provost and Professor of Moral Philosophy of the Pennsylvania University,	- - -	Jno. Sartain.
108.	Portrait of an Old Lady,	Edwin King,	Jno. Neagle.
109.	Cottage Door, after Westall, - -	- - -	Jno. Sartain.
110.	Fruit piece, Melon and Plums, - -	For sale,	Miss M. A. Peale.
111.	Sea piece, the Sailor's Last Voyage, - -	Thomas Sully,	J. Shaw.

THE SAILOR'S LAST VOYAGE.

Oft while the midnight surge was rolling high,
He bent his ear to catch the south wind's moan—
That, fraught with many a shipwreck'd seaman's cry,
Swept hollow from the foaming Eddystone.

The sullen crash, the shriek of wild despair,
One moment swell'd the gust that whistled by—
The next—no sound of living voice was there,
None, save the waken'd seamew's dreary cry.

112.	Portrait of a Gentleman,	- - -	M. S. Parker.
113.	Portrait of Dr. T. J. Crossman, - -	- - -	Jos. Kyle.
114.	The Death of Virginia, after Baron Cammucini,	- - -	G. Riboni.

NO.	SUBJECTS.	POSSESSORS.	PAINTERS, &c.
115.	Portrait of a Gentleman, painted in Crayon, - - - -		J. J. Langenderfer.
116.	View of Lonviers on the Brandywine, the seat of Madam Victor Dupont, - - -		J. R. Smith.
117.	Portrait of a Gentleman, painted in Crayon, . - - -		J. J. Langenderfer.
118.	Portrait of a Gentleman,	Samuel J. Curtis,	R. Street.
119.	Portrait of a Lady, -	Samuel J. Curtis,	R. Street.
120.	The Love-letter, -	Edward L. Carey,	Thomas Sully.
121.	Boy and Grapes—a portrait, - - -	Morris Longstreth,	John Neagle.

DRAWINGS.

122.	Portrait of a Gentleman,		John R. Smith.
123.	Portrait of a Boy, - - - -		J. Collins.
124.	Engraving—Portrait of W. B. Tappan, after Neagle, - - - - -		J. Sartain.
125.	Western View of Young's Factories at Rockland Bridge, near Wilmington, - - - - - -		J. R. Smith.
126.	Ruins, - - -	Hugh Bridport,	Samuel Prout.
127.	Conway Castle, -	Hugh Bridport,	John Varley.
128.	Girl listening, - -	For sale,	John R. Smith.
129.	View in Wales, -	Hugh Bridport,	John Varley.
130.	Sketch, - - -	Hugh Bridport,	English Artist.
131.	William Tell's Chapel,	- - -	Miss C. Blech.
132.	Eastern View of Young's Factories at Rockland Bridge, near Wilmington, - - - - - -		John R. Smith.

PAINTINGS IN OIL.

133.	Portrait of an Artist, -	- - -	W. Winner.
134.	Portrait of a Gentleman,	M. S. Parker,	R. J. Curtis.
135.	The Dominie reading Ovid's Remedy for Love, Jacob Faithful, vol. ii. pages 105—6, -	For sale,	T. B. Ashton,
136.	Portrait of a Child, -	Oliver Fuller,	Mrs. W. H. Darley.
137.	Portrait of W. B. Tappan, Poet, - - -	W. B. Tappan,	John Neagle.
138.	Portrait of a Lady, -	Dr. La Roche,	G. Riboni.
139.	Portrait of a Lady, -	- - -	J. Langenderfer.
140.	Portrait of Rarity, -	Wm. Wallace Cook,	J. A. Woodside.
141.	An unfinished portrait of the late Wm. Coyle, Artist, - - - - -		W. T. R. Smith.
142.	Angels carrying the Spirits of Children to Paradise,	For sale,	T. Bishop.
143.	Beatrice Cenci—a Copy,	- - -	W. Winner.
144.	Portrait of a Girl, -	- - -	W. T. R. Smith.
145.	Portrait of a Gentleman,	R. J. Curtis,	R. J. Curtis.
146.	Portrait of a Boy, after Neagle, - - - - -		J. Williams.

NO.	SUBJECTS.	POSSESSORS.	PAINTERS, &c.
147.	Portrait of Andrew Jackson, a celebrated Trotting Horse, - -	John Weaver,	J. A. Woodside.
148.	Engraving—Portrait of Sir Thomas Lawrence, after Sir T. Lawrence, - - - - -		John Sartain.
149.	Portrait of the Rev. J. M'Dowell, D. D. painted and engraved by - - - -		John Sartain.
150.	Engraved Portrait of Thomas U. Walter, Architect, copied from the picture by Neagle, - - - -		A. Newsham.
151.	Portrait of an Artist, -	John Neagle,	Unknown.
152.	Engraved portrait of a Gentleman, after Neagle,	- - -	A. Newsham.
153.	Portrait of a Lady, -	Charles Graff, -	G. Stuart.
154.	Portrait of a Gentleman,	- - -	Miss Bishop.
155.	Portrait of a Gentleman,	- - -	J. R. Smith.
156.	Study of Heads, a free copy, - - -	For sale,	J. R. Smith.
157.	Portrait of a Gentleman,	- - -	J. R. Smith.
158.	Portrait of a Lady, -	- - -	J. R. Smith.
159.	A design for a quill manufacturer, - - - - -		J. R. Smith.
160.	Eagles, designed for Bank notes, - - - - -		J. R. Smith.
161.	Fruit, - - -	- - -	J. Collins.
162.	Portrait of D. Pepper, -	D. Pepper,	John Neagle.
163.	The Witch's Incantation by Moonlight, - -	For sale,	T. B. Ashton.
164.	Drowning the Mouse, the first of a Series of 6 Pictures, illustrating the Progress of Vice, -	For sale,	J. Shaw.
165.	Young Thieves plotting a Robbery, being the third picture of the above mentioned series, - -	For sale,	J. Shaw.
166.	Sea Piece, - -	For sale,	G. Bonfield.
167.	Scene near the Sea Coast, South Wales, - -	For sale,	J. Shaw.
168.	Portia, - - -	Edward L. Carey,	Thomas Sully.
169.	Sunset—Crab Fishers—Scene on the coast of France near Dieppe, -	For sale,	J. B. Pyne.
170.	Portrait of a Lady, -	J. R. Smith,	E. G. Leutze.
171.	View of the Delaware Water-gap, - -	For sale,	G. Grunewald.
172.	Sunset—a composition, -	T. J. Natt,	T. B. Ashton.
173.	Distant view of Philadelphia, from the summit of the Inclined Plane—Columbia Rail Road, -	For sale,	T. B. Ashton.
174.	View in Scotland, a Copy,	For sale,	G. Grunewald.
175.	The Lake of Thun, Switzerland, - -	T. J. Natt,	J. Shaw.

NO.	SUBJECTS.	POSSESSORS.	PAINTERS, &c.
176.	Landscape—Mardale Head, Westmoreland, -	W. M'Ilvaine, Jr.	J. Shaw.
177.	Bandit on the look out,	For sale,	Joseph Kyle.
178.	Beatrice Cenci, after Guido, - -	J. Frost,	N. Monachesi.
179.	Moonlight, - -	For sale,	H. Warren.

"The stag at eve had drunk his fill,
Where danced the moon on Monan's rill."
LADY OF THE LAKE.

180.	View of Heidelburg, -	For sale,	Reideler.
181.	Sunrise—The Stag, -	For sale,	H. Warren.

"The antler'd monarch of the waste
Sprung from his heathery couch in haste."
LADY OF THE LAKE.

182.	Bust, - -	Dr. J. Togno,	L. Persico.

NAMES OF THE EXHIBITERS,

THEIR PLACES OF RESIDENCE, AND THE NUMBERS OF THEIR WORKS IN THE PRESENT EXHIBITION.

T. B. ASHTON, 41 Chester Street—10, 72, 91, 96, 103, 135, 163, 172, 173.
THOS. BIRCH, 14 Filbert Street—8, 28, 94, 104.
Miss C. BLECH, Bethlehem—131.
G. BONFIELD, Tenth Street, near Buttonwood—23, 166.
T. BISHOP, Cherry Street, near Ninth—142.
Miss BISHOP, 30 Powell Street—25, 37, 106, 154.
G. L. BROWN, Boston—27.
H. BRIDPORT—57.
G. W. CONNAROE, Chestnut Street, below Fourth—76.
R. J. CURTIS, Charleston—74, 134, 145.
J. COLLINS—123, 161.
T. DOUGHTY, Boston—7, 12.
M. J. DE FRANCA, 98 Walnut Street—14, 21, 77, 93, 105.
D. DICKENSON, 169 Chestnut Street—16, 39, 40, 41, 42, 43, 62.
Mrs. W. H. DARLEY, Walnut Street, between Tenth and Eleventh—5, 136.
DUBOIS—68.
G. GRUNEWALD—84, 100, 171, 174.
GARDELLE—24.
ANDREW ISAACS—26.
W. F. JONES, Locust Street, above Eighth—17, 92.
JOS. KYLE, No. 3 Morgan Street—4, 64, 65, 66, 90, 113, 177.
E. G. LEUTZE, 51 Arcade—81, 170.
J. J. LANGENDERFER, Tenth Street, above Chestnut—115, 117, 139.
N. MONACHESI, Pine Street, near Sixth—178.
G. P. MERRIL—67.
H. MEYER, 112 Walnut Street—59.

JNO. NEAGLE, 282 Chestnut Street—9, 46, 108, 121, 137, 150, 152, 162.
J. B. ORD, Philadelphia—20, 63, 69, 85.
BASS OTIS, Spruce Street, below Third—15, 80, 82, 101.
M. S. PARKER, corner of Eighth and Market Streets—3, 29, 30, 31, 33, 36, 54, 87, 112.
JAMES PEALE, deceased—70, 86.
Miss M. A. PEALE, 228 Spruce Street—88, 89, 97, 110.
J. B. PYNE, London—169.
L. PERSICO, Philadelphia—182.
S. PROUT, London—127.
G. RIBONI, corner Fifth and Walnut Streets—1, 114, 138.
REIDELER, Germany—180.
A. B. ROCKEY, corner Seventh and Sansom Streets—73.
THOS. SULLY, No. 11 South Fifth Street—11, 120, 168.
J. SHAW, 98 Walnut Street—13, 21, 71, 99, 111, 164, 165, 167, 175, 176.
R. STREET, Vine Street, above Eleventh—6, 79, 118, 119.
Mrs. A. C. STAUGHTON, 228 Spruce Street—47, 48, 49, 50, 51, 52, 53.
J. R. SMITH, No. 8 Sansom Street—44, 61, 116, 122, 125, 128, 132, 155, 156, 157, 158, 159, 160.
W. T. R. Smith, 92 South Eighth Street—22, 45, 95, 141, 144.
J. SARTAIN, 298 Race Street—34, 56, 60, 98, 107, 109, 124, 148, 149.
G. STUART, deceased—153.
J. VAN SCHOICK, Arcade—19.
J. VARLEY, London, 127, 129.
C. M. VALENTINE, Germantown—35, 38.
J. WILLIAMS, Ninth Street, near Green—18, 75, 146.
H. WARREN, 53 Wood Street—2, 78, 83, 102, 179, 181.
W. WINNER, Dillwyn Street—133, 143.
J. A. WOODSIDE, 30 North Street—140, 147.
W. WARNER, Philadelphia—55, 58.